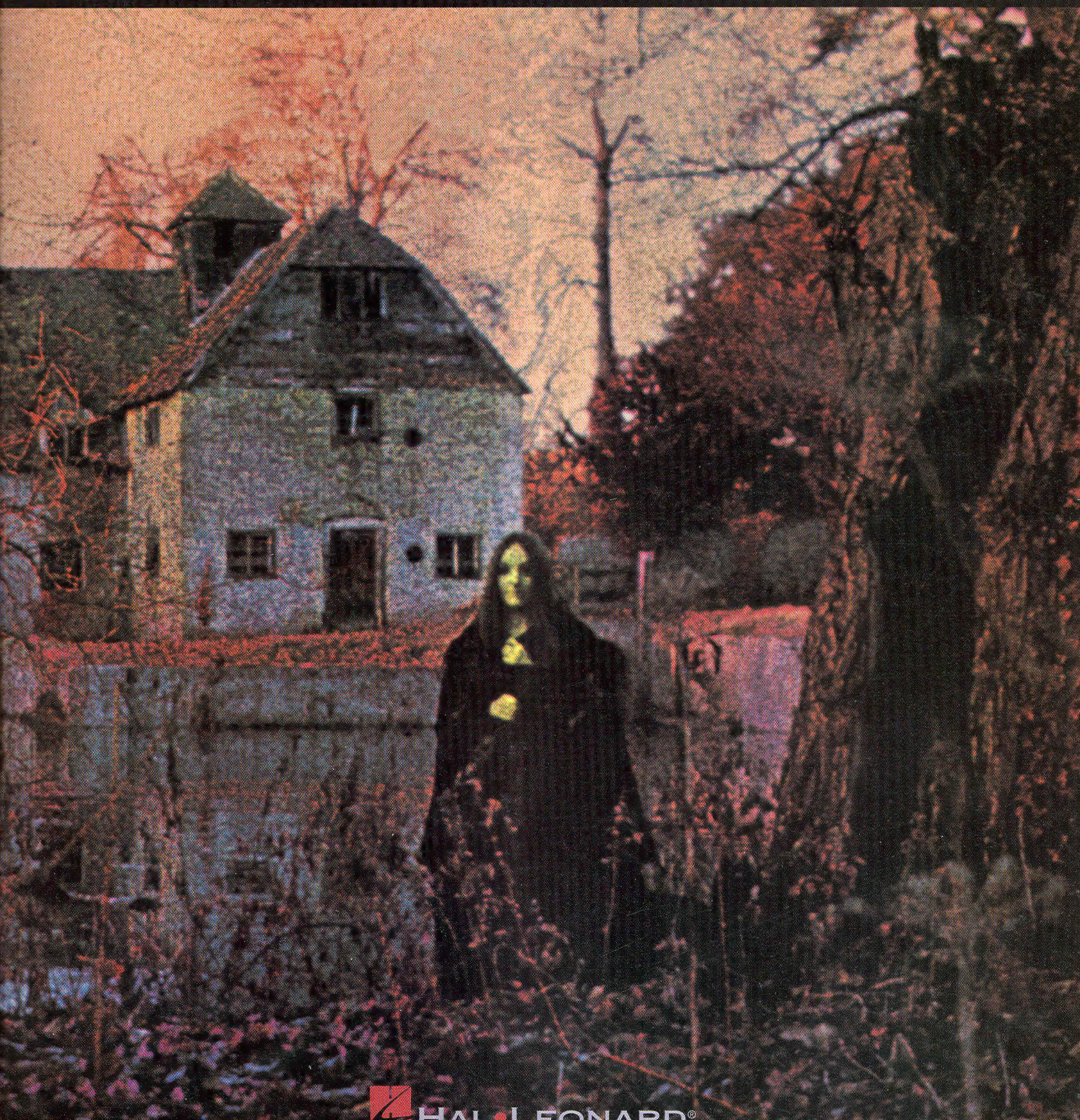




BLACK SABBATH





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
STEVE GORENBERG

BLACK SABBATH

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Black Sabbath

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 68



(thunderstorm & church bells)
approx. 35 sec.

G5 Gtr. 1 (dist.)

N.C.

G5

N.C.

G5

N.C.

mf simile on repeats

To Coda

G5

N.C.

Rhy. Fig. 1

End Rhy. Fig. 1

p w/ slight dist.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

N.C.

1. What is this that stands be - fore me?
2. Big black shape with eyes of fire,

Fig - ure in black which points at me.
tell - ing peo - ple their de - sire.

Turn 'round quick and start to run.
Sa - tan's sit - ting there, he's smil - ing.

Find out I'm the cho - sen one. Oh, no!
Watch - es those flames get high - er and high - er. Oh, no, no, please God help me!

2nd time, D.S. al Coda

Coda

Interlude
Faster ♩ = 126

N.C.

Gtr. 1 G5

G5

P.M. -----

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 8 times

Is it the ___ end ___ my ___ friend? ___ Sa - tan's com - in' ___ 'round ___ the bend. ___

Peo - ple run - nin' ___ 'cause they're scared. ___ You

peo - ple bet - ter — go — and — be - ware. — No, — no, — please, — no. —

Guitar Solo

G Gm7 G Gm7 N.C. G Gm7 G Gm7

Gtr. 1

P.H.

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

w/ heavy chorus

Gtr. 2: w/ Rhy. Fig. 3, 7 times

G Gm7 G Gm7

8va loco

G Gm7 G

8va

Gm7
8va-----

G

Gm7

15 15 15 17 18 15 18 (18) 15 18 (18) 15 18 (18) 18 15 18 (15) 15 18 15 18

The musical score is for guitar, featuring a melody in G major and a bass line. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The bass line is written on a single staff with a bass clef. The melody consists of eighth and sixteenth notes, with some triplets and slurs. The bass line includes fingerings (e.g., 15, 18, 15, 18) and bends (e.g., full, 1/4). The score is divided into three measures, with the first measure labeled 'G' and the second measure labeled 'Gm7'. The third measure is labeled 'G'.

[illegible]

The musical score is for guitar trios, featuring two guitar parts (Gtr. 1 and Gtr. 2) and a bass line. The score includes chord markings (G, Gm7) and various musical notations such as triplets and rests.

Gtr. 1: The first guitar part starts with a G chord, followed by a Gm7 chord. It features several triplet patterns and rests. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature.

Gtr. 2: The second guitar part follows a similar pattern to Gtr. 1, with G and Gm7 chords and triplet patterns. It also includes a treble clef, a key signature of one flat, and a 4/4 time signature.

Bass Line: The bass line is written on a single staff below the guitar parts. It uses a bass clef and a key signature of one flat. The notation includes various rhythmic values and rests, corresponding to the chords and melodic lines of the guitars.

The Wizard

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately Slow ♩ = 102

A5 C5 A5 N.C. A5 C5 A5 N.C.
 (harmonica) * Gtrs. 1 & 2 (dist.)
 mf
 T
 A
 B
 7 10 7 5 5 5 1/4 5 7 7 5 3 5 3 7 10 7 5 5 5 1/4 5 7 7 5 3 5 3
 * composite arrangement
 A5 C5 A5 N.C. A5 C5 A5 N.C.
 7 10 7 5 5 5 1/4 5 7 7 5 3 5 3 7 10 7 5 5 5 1/4 5 7 7 5 3 5 3

Gtr. 2 tacet

Gtr. 1

Chorus

C5 B5 A5

C5 B5 A5

C5 B5 A5

Nev-er talk - ing, _ just keep walk - ing, _ push-ing his mag - ic. _

Rhy. Fig. 2

Gr. 2

10 9 14 14
10 9 14 14
8 7 12 12

Gr. 1

10 9 7 7
10 9 7 7
8 7 5 5

Interlude

C5 B5 A5

A5 C5 A5

End Rhy. Fig. 2

10 9 14 14
10 9 14 14
8 7 12 12

10 9 7 7
10 9 7 7
8 7 5 5

A5 C5 A5

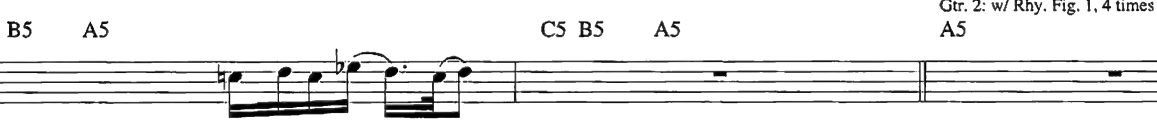
A5 C5 A5

14 17 14
14 17 14
12 15 12

7 10 7
7 10 7
5 8 5

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "in - to joy. _____" are written below the first staff, and "Ev - 'ry-one's hap - py _____" are written below the second staff. Chord symbols A5, N.C., A5, and Bb are placed above the staff. The second system continues the vocal melody with the lyrics "in - to joy. _____" and "Ev - 'ry-one's hap - py _____". The third system features a guitar solo in treble clef with a key signature of three sharps and a 4/4 time signature. The solo is marked with a "7" above the staff and a "5" below the staff. The lyrics "in - to joy. _____" and "Ev - 'ry-one's hap - py _____" are written below the guitar staff.

Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 4 times
A5



trudg-in' his mag-ic.

Harmonica Solo

Gtr. 2: w/ Rhy. Fig. 1

A5

A5

A5

A5

[illegible][illegible]

Chorus

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.

C5 B5 A5

C5 B5 A5

C5 B5 A5

Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic. _

Outro

A5 C5 A5

N.C.

End Rhy. Fig. 3

Gtr. 2

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 3, 3 times

A5 C5 A5

N.C.

A5 C5 A5

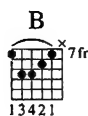
Gtr. 1

N.C.

Gtr. 1 Gtr. 2 tacet

Wasp

Words and Music by Anthony lommi, John Osbourne, William Ward and Terence Butler



Moderate Rock ♩ = 132 (♩ = ♩⁵)

B

Asus4/B

B

Gtr. 1

Gtrs. 1 & 2 (dist.)

play 4 times

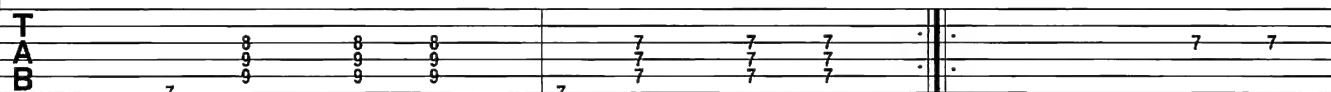
Gtr. 2

f

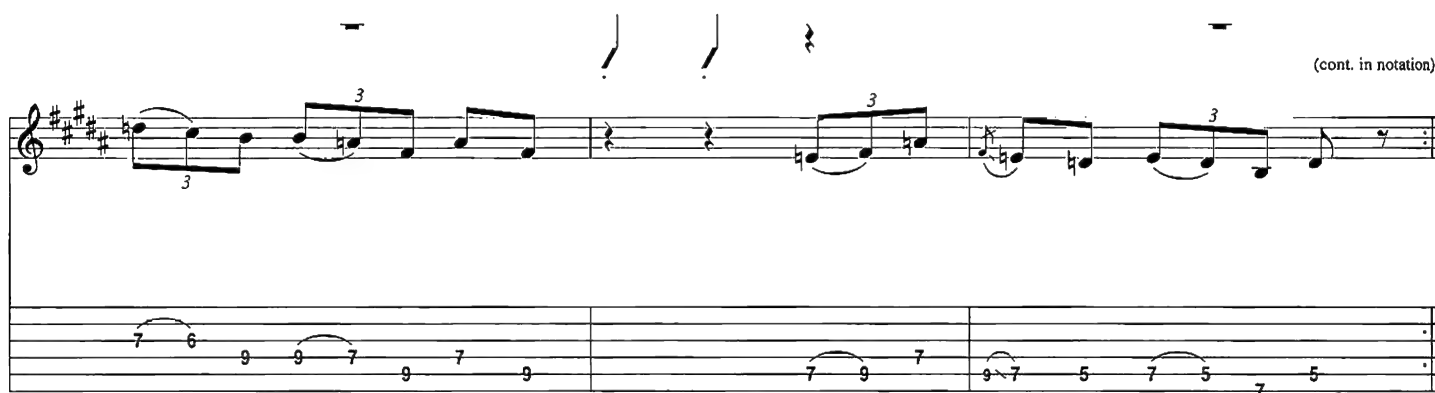
(Gtr. 1 cont. in slash)

let ring

let ring



(cont. in notation)



1., 2., 3.

4. *Segue to "Behind the Wall of Sleep"*

B

Asus4/B

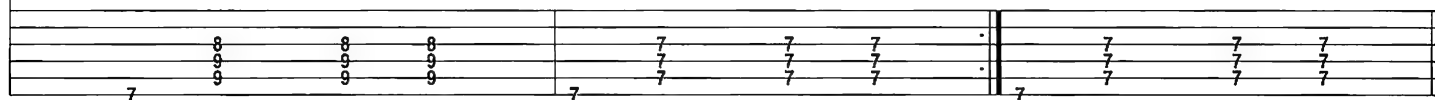
Asus4/B

Gtrs. 1 & 2

let ring

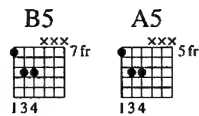
let ring

let ring



Behind the Wall of Sleep

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



Intro

Moderately Slow Rock ♩ = 90

N.C.(B5)

Verse

N.C.(A5)

1. Pleas - ures cupped with-in the flow - er.
 2. Chill that numbs. from head to toe.
 3. Now from dark - ness there springs night.

Gtrs. 1 & 2 (dist.)

TAB

7 5 8 5 7 5 5 7

Dead - ly pet - als with strange - pow-er.
 Ic - y sun with frost - y glow.
 Wall of sleep is cold and - bright.

5 8 5 7 5 5 7 5 8 5 7 5 5 7

Fac - es shine a dead - ly smile,
 Words a - go read to your sor - row.
 Wall of sleep is ly - ing bro - ken.

look up - on you at your - trial.
 Words a - go read no to-mor-row.
 Sun shines in, you have a-wok-en.

(7) 5 8 5 7 5 5 7

3rd time, To Coda

1. 2.

(D)

(A5)

A5

Double-Time Feel

B5

A5 B5

A5

Rhy. Fig. 1

End Rhy. Fig. 1



Rhy. Fig. 1A

End Rhy. Fig. 1A

(Gtr. 1 cont. in slash)

5 5 8 5 6 5 8 5 5 7 5 7 7 10 full

Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times

B5

A5

B5

A5

Feel your spir - it rise with the priest. ____ Feel your bod - y fall - ing to its knees. _

B5

A5

B5

A5

Take your worn _ out _ re - morse. ____ Change your bod - y to _ a corpse. ____

B5

A5

B5

A5

Change your bod - y to _ a corpse. ____ Change your bod - y to _ a corpse. ____

B5

A5

B5

A5

Keep your worn _ out _ re - morse. ____ Change your bod - y to _ a corpse. ____

7 10 full 7 10 7 9 7 10 9 7 (7) 14 3 7 5 5 5 7 7 7 7

Guitar Solo

Gtr. 1 tacet

Gtr. 2 N.C.(B5)

10 full 7 10 7 9 7 10 9 7 (7) 14 3 7 5 5 5 7 7 7 7

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system shows the beginning of the piece, with a treble clef staff and a bass clef staff. The melody in the treble staff starts with a quarter note G, followed by eighth notes A and B, and then a quarter note C. The bass line in the bass staff starts with a quarter note G, followed by eighth notes F and E, and then a quarter note D. The second system continues the melody and bass line, with a "let ring" instruction for the final note. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as fingerings and articulation marks.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are three measures of music, each ending with a repeat sign. The second system is a guitar accompaniment, written on a six-string guitar staff. It features a key signature of one sharp and a 2/4 time signature. The accompaniment is written in a simple, rhythmic style, using a mix of eighth and sixteenth notes. It includes a "full" marking above the first measure, indicating a full chord. The accompaniment is divided into two measures, each ending with a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major (one sharp) and the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The second system continues the melody and accompaniment, ending with a 'full' dynamic marking. The piano accompaniment is written in a single staff, likely for a simplified or child-friendly version of the piece.

Interlude 1., 2., 3. | 4.

Faster ♩ = 132 (♩ = ♩⁻³)

B Asus4/B Asus4/B *D.C. al Coda*

Gtrs. 1 & 2

let ring _ _ _ _ _ let ring _ _ _ _ _ let ring _ _ _ _ _

⊕ Coda

The musical score consists of two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a whole note chord labeled (A5). This is followed by a 3/4 time signature change, then a 4/4 time signature change. The melody includes a triplet of eighth notes (G4, A4, B4) and a half note (C5). The bottom staff is in bass clef with a 4/4 time signature. It features a whole note chord labeled (D). The melody includes a half note (G3) and a quarter note (F3). The score concludes with a 4/4 time signature change and a whole note chord labeled (A5). The final measure is marked with a large '8' and the text 'Begin Fade' and 'Fade Out'.

Bassically

Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

Moderately Slow ♩ = 90

* Gtr. I N.C.(Em)

mf w/ wah-wah

1/2 full 1/4 1/2 1/4

TAB

7 7 5 7 5 7 7 7 5 7 5 7 9 7 9 9 7 9 9 7 9 5

* Bass arr. for gtr.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, some beamed together, and a final quarter note. The bottom staff is a bass line consisting of numbers (5, 7, 9, 9, 7, 9, 7, 9, 5, 7, 5, 7) with curved lines connecting them, indicating fingerings or intervals. Above the bottom staff, there are four upward-pointing arrows with time value labels: 1/4, 1/4, 1/2, and 1/4.

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, there are two rows of numbers indicating fingerings: the first row contains '5 7 5 7 5 7 7 7 5 7 9 7' and the second row contains '9 9 7 9 7 9 5 7 5 7 5 7'. Above the staff, there are two time signatures: '1/4' and '1/2', indicating the tempo and meter of the piece.

The musical score for the Segue to "N. I. B." is written on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, with some slurs. A wavy line indicates a transition to the next section. The bottom staff contains fingerings for the left hand, with numbers 1-5 and 7. A wavy line also appears here, followed by a *mf* dynamic marking. A bracket labeled $\frac{1}{2}$ spans a portion of the bottom staff. The piece concludes with a final note on the bottom staff.

* w/ vol. knob

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N.I.B.

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro Moderately ♩ = 104

* Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

T
A
B

7 7 5 7 5 4 7 7 5 7 7 9 7 5 7 7 5 7 5 4 7 7 5 7 5 7 5 7 5

* Bass arr. for gtr.



Gtr. 1: w/ Rhy. Fig. 1, simile

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Oh, yeah,

Gtrs. 2 & 3 (dist.)

mp

simile on repeats

full

10 8

9 9 7 9 12 11 9 9 7 9 9 7 9 12 11 9

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

1. Some peo - ple say my love can - not be true.
2., 4. Fol - low me now and you will not re - gret
3. Now I have you with me un - der my pow'r.

6

1/4 1/4

7 8 7 8

9 9 7 9 12 11 9 9 7 9 9 7 9 12 11 9

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Please be - lieve me, my love, and I'll show you. I will give you those things
 liv - ing the life you lead be - fore we met. You are the first to have
 Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes, you'll

9 9 7 9 12 11 9 9 7 9 7 9 7 9 9 9 9 7 9 12 11 9

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5

you thought un - real. The sun, the moon, the stars all bear my seal.
 this love of mine, for - ev - er with me 'til the end of time.
 see who I am. My name is Lu - ci - fer, please take my hand.

1/4 1/4
 7 8 7 8

9 9 7 9 12 11 9 9 7 9 12 11 9 9 7 9

1. **Interlude**
 Gtr. 1 tacet
 N.C.(E5)
 Gtrs. 2 & 3

(D5) (C5) B5 To Coda 1

5 7 5 7 7 5 7 7 5 7 5 7 7 5 7 7 7 10 10 10 (7)

2. **Bridge**
 Gtr. 1 tacet
 E5 D5 C5 B5

Your love for me has just got to be real

Gtrs. 2 & 3

9 9 7 5 7 5 3 (4) 4

E5 D5 C5 B5

be - fore you know the way I'm go - in' to feel, _____

9 7 7 5 7 5 5 3 4 2

*D.S. al Coda 1 (take 1st ending)
2nd time, To Coda 2*

C5 B5 C5 B5

I'm go - in' to feel, _____ I'm go - in' to feel. _____

5 3 5 3 4 2 4 2 5 3 4 2

⊕ **Coda 1**

N.C.(E5)

Gtrs. 2 & 3

(D5)

(C5)

5 4 5 4 7 5 4 5 4 7 4 5 7 4 4 4 7 7 7 9 9 9 9

Gtr. 2 (B5)

(E5)

(D5)

9 (9) 7 9 7 7 7 9 9 9 8 9 8 10 8 9 8 10 10 (10) 8 10 9 10 (10) 8 10 8

Gtr. 3

9 (9) 7 9 7 7 7 9 9 9 9 9 9 9 9 9 9 9 10 (10) 8 10 9 8 10 10 (10) 8 10 9

(C5) (B5) (E5)

Gtrs. 2 & 3 (D5) (C5) (B5) (E5) 8va

Gtr. 2 (D5) 8va (C5) B5 D.S. al Coda 2 (take 2nd ending)

Gtr. 3 8va

⊕ Coda 2
Interlude

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Oh, yeah,

Verse

E5 D5 E5 N.C. E5 D5 B5 G5 F#5 E5 D5 E5 N.C.

5. Now I have you with me un - der my pow'r.

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes you'll

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

see who I am. My name is Lu - ci - fer please take my hand.

Outro

N.C.(E5) (D5) (C5) (B5)

(E5) (D5) (C5) (B5)

The musical score for guitar parts 2 and 3 consists of two systems. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding fretboard diagram below it.

Gtr. 2:

- Staff:** The melody is written in eighth notes. The first four measures are marked with an **(E5)** chord. The next four measures are marked with a **(D5)** chord. The final four measures are marked with a **(C5)** chord. The melody features various slurs and accents.
- Fretboard:** The diagram shows the fretting for the right hand. The first four measures are fretted at the 9th fret (labeled '9'). The next four measures are fretted at the 10th fret (labeled '10'). The final four measures are fretted at the 8th fret (labeled '8'). The diagram includes slurs and accents indicating the fretting technique.

Gtr. 3:

- Staff:** The melody is written in eighth notes. The first four measures are marked with an **(E5)** chord. The next four measures are marked with a **(D5)** chord. The final four measures are marked with a **(C5)** chord. The melody features various slurs and accents.
- Fretboard:** The diagram shows the fretting for the right hand. The first four measures are fretted at the 9th fret (labeled '9'). The next four measures are fretted at the 10th fret (labeled '10'). The final four measures are fretted at the 8th fret (labeled '8'). The diagram includes slurs and accents indicating the fretting technique.

[illegible][illegible]

The image shows a musical score for the piece "The Wind" by John Williams. It features two staves: a guitar staff (top) and a double bass staff (bottom). The guitar staff is in E major (one sharp) and is marked "loco". The double bass staff is in 8va (octave) and is also marked "loco". The guitar solo is in E major and is marked "loco". The double bass line is in 8va and is marked "loco". The score includes a guitar solo with a "full" instruction and a double bass line with a "12" instruction.

Wicked World

Words and Music by Tony Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderate Rock ♩ = 120 (♩ = ♩³)

N.C. *f* *tr* *tr* *play 4 times* E5 D5 E5 A5 N.C.

Gtr. 1 (dist.)

A5 N.C. A5 C5 D5 A5 C5 D5 A5 C5 D5

E5 N.C.

Slower ♩ = 84

Interlude

N.C.(E5)

Verse
N.C.(E5)

1. The world to - day — is such a wick - ed place, _____
 pol - i - ti - cian's job they say is ver - y high, _____
 3. A wom - an goes to work ev - 'ry - day af - ter day, _____

P.M.

14 14 12 14 14 14 12 (12)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

fight - ing go - ing on be - tween the hu - man — race, _____
 for he has to choose — who's got to go and — die, _____
 she just goes to work — just to earn her — pay, _____

P.M.

1/4

7 7 5 (5) 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

Peo - ple go to work just to earn — their bread, _____
 They — can put a man on the moon — quite eas - y, _____
 Child — sit - ting by but his life's much hard - er, _____

P.M.

1/4

7 7 5 (5) 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

while peo - ple just a - cross the sea are cart - ing their dead. _____
 while peo - ple here on earth are dy - in' of all dis - eas - es. _____
 he does - n't ev - en know who is his fath - er. _____

P.M.

1/4

7 7 5 (5) 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5). The system includes the instruction "grad. rit." and a dynamic marking "f" with a feedback symbol "fdbk.".

pitch: A

Guitar Solo **Moderately** ♩ = 96

Gtr. 2 tacet
N.C.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5). The system includes the instruction "f w/pick" and dynamic markings "full".

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line consists of open strings (0) and fretted notes (2, 3, 4, 5). The system includes the instruction "P.H." and dynamic markings "full".

D.S. al Coda

rit.

1 1/2

full

2 1/2

(12)

5

N.C. *tremolo* E5 D5 E5 *play 4 times*

tremolo *tremolo*

4 6 4 6 5 4 7

12 14 (12-13) 12 14 (12-13) 12 14 14 12 10 14 12

30

A Bit of Finger

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

1., 2., 3. | 4.

Moderately ♩ = 90
Em(add9)

Red sun

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mp

let ring throughout

TAB

0 7 4 7 4 0 4 7 0 7 4 7 4 0 0 0 0 7 4 7 4 0 0 0

* Recording sounds approx. 1/4 step flat.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
Em(add9)

ris - ing — in the sky. — Sleep - ing vil - lage, — cock - 'rel's

cry. — Soft breeze blow - ing in the trees. — Peace of

Gtr. 1: w/ Rhy. Fig. 1, 2 times

mind, — feel at ease. —

E
Gtr. 1 ⑥ open
o

Segue to "Sleeping Village"

Sleeping Village

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately Slow Rock ♩ = 72

* Gtrs. 1 & 2 (dist.) N.C.(A)

N.C.(A)

play 4 times

sus. 10 12 (dist.) play 7 times

f

full

T
A
B

5 7 5 7 7 7 9 7 9 7 7 16 5 7 5 7 7 7 9 7 9 7 14 0 7 0 7 5 4 5 4 5 (5) 7

* Gtr. 2 enters at measure two

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes, some beamed together, and a final quarter rest. The bottom staff is a single-line staff with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of numbers representing fret positions: 0, 7, 5, 4, 5, 4, 5, 7, 12, 0, 7, 5, 4, 5, 4, 5, (5), 7, 0, 7, 5, 4, 5, 4, 5, (5), 7. The numbers are connected by lines and some have slurs or ties above them, indicating a sequence of notes or a specific fingering pattern.

[illegible]

Gtr. 1

The staff shows a guitar melody in G major. Measures 1-2: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Measure 3: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 4: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The fretboard diagram below shows the fret numbers for each note: 12 (G), 12 (A), 7 (B), 10 (C), 10 (D), 8 (E), 10 (F#), 10 (G) for measures 1-2; 10 (G), 12 (F#), 7 (E), 10 (D), 10 (C), 8 (B), 8 (A), 8 (G) for measure 3; and 12 (G), 12 (A), 7 (B), 10 (C), 10 (D), 8 (E), 10 (F#), 10 (G) for measure 4.

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Faster ♩ = 182

F5 D5 A5 C5 F5 N.C.(D5) N.C. *(D5)

* Chord implied by bass.

1

Warning

Words and Music by Alex Dmochowski, Victor Hickling, John Moreshead and Aynsley Dunbar

Intro

Slowly ♩ = 80

N.C. (D5)

Gr. 1 (dist.)

fdbk. *mp* full full full full full

(F5) (F#5) (G5) (D5)

T
A
B

(0)

8 10 12 12 10 13 (13) 10 13 13 10 12 (12) 10 12 10 12

Verse

N.C. (D5)

1. Now, _ the first day that I met ya I was look - in' in _ the sky _ when the

1/4 full 1/4

(12) 10 12 10 12 10 12 10 12 10 12 10 12 10 12

(G5)

sun turned all a - blur _ and the thun - der clouds _ rolled by. _ The sea be - gan to shiv - er and the

full 1/4 full

12 10 10 12 10 12 10 10 10 12 10 12 10 12 10 12

(D5)

wind be - gan _ to moan. _ It must have been a sign _ for me to leave you well a - lone. _ I was

full

(12) 10 10 10 12 10 12 10 10 10 12 10 12 10 10

[illegible]

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a single line. Above the staff, the chords (F5), (F#5), (G5), and (D5) are indicated. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The melody continues with a quarter note F5, a quarter note G5, and a quarter note A5. The final measure of the system contains a quarter note B5, a quarter note C6, and a quarter note D6. The system ends with a double bar line.

Verse
N.C. (D5)

3. Now the whole wide world is mov - in' 'cause there's i - ron in my heart. I

10 12 10 $\frac{1}{4}$ 12 10 12 full 10 10 12 10 12 10 10 $\frac{1}{4}$ 10 12

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is for the voice, and the bottom staff is for the piano. The key signature is one sharp (F#), and the time signature is 9/4. The score includes a key signature change to one sharp (F#) and a time signature change to 9/4. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes and rests.

The musical score for "The Wind" by George Gershwin is presented in a single system. The melody is written in the treble clef, and the bass line is in the bass clef. The time signature is 12/8. The melody begins with a "loco" marking and a triplet of eighth notes. It then moves to a "8va" section, indicated by a dashed line above the staff. The bass line features a "full" marking and a series of notes with slurs. The score is marked with various musical notations including triplets, slurs, and dynamic markings.

loco

rit.

on cue:

D5 E5

N.C.

12 10 12 10 12 12 10 12 10 10 12 11 10 11 10 8 10 12 14 12 14 12 14 12 14

8va

12 14 12 12 12 12 12 14 12 12 12 15 15 15 12 15

1/4 full full

8va

3 3 3 3 3 3 3 3

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

8va.

7 5 3 3

full V

15 15 12 12 15 12 12 12 12 12 15 12 12 15 12 15 12 15 12

12 12 14 12 12 14

8va.

3 3

full full full full 1/2 Harm.

15 12 14 15 15 12 15 12 14 12 15 12 12 15 12 15 12 15 12 14 14 12

8va.

loco

full full

15 12 15 12 15 12 15 12 15 12 15 12 15 12 14 14 12 12 14 14 12 14 12 14 12 14 12 14

rit. poco a poco

(12) 14 12 14 12 10 12 14 12 14 12 12 14 12 12 14 12 10 12 14 12 12 14 12 14 12 10 12 14

Faster ♩ = 130 (♩ = $\frac{3}{4}$)

full full

12 14 12 12 14 12 12 14 12 14 12 14 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. It features a melodic line with various ornaments (trills, grace notes) and a triplet of eighth notes. The bottom two staves are the piano accompaniment, consisting of chords and arpeggios. A 'full' marking is present above the piano part, indicating a full chord. The score is for a vocal solo and piano accompaniment.

8va

[illegible]

[illegible]

8va

full full 1 1/2

full 1 1/2

12 14 14 14 14 14 12 14 14 (14) 12 12 14 12 14 14 (14) 14 14 12 12 14 14 12 14 14 12 14 14 12 14

8va

full

15 12 15 12 12 15 12 15 12 12 15 12 14 12

full

14 14 14 14 (14) 12 14 12 14 12 14 (14) 12 14 12

9:4

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes). A dashed line above the staff indicates a 'loco' section, and a '8va' marking suggests an octave shift. The bottom staff is the piano accompaniment, also in G major. It features a rhythmic pattern of eighth and sixteenth notes, with 'full' markings indicating dynamic changes. The piano part includes a series of chords and arpeggiated figures, with some notes marked with '14' and '12'.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F D G C E A B

Strings: E A B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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BLACK SABBATH

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BASSICALLY

N.I.B.

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